

THE JOINT ORAL HISTORY PROJECT

BRIGHAM YOUNG UNIVERSITY ARCHIVES  
BRIGHAM YOUNG UNIVERSITY ALUMNI ASSOCIATION EMERITUS CLUB

JOHN R. HALLIDAY

Interviewed

by

Alma Heaton

August 29, 1983

## PREFACE

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TABLE OF CONTENTS

|   | <u>Page</u> |
|---|-------------|
| Halliday's birth, youth, family and mission.  | 1-2         |
| Attending School at Berlin, BYU, and receiving doctrate The<br>Eastman School of Music in 1941.   | 3           |
| Various faculty, professional and church positions; travels,<br>and call as Mission President in 1976.  | 4-5         |
| Efforts by Halliday to help LDS church members in Italy to<br>know music better.  | 5-6         |
| Halliday's philosophy of life-Hard work, time efficiency,<br>and commitment to morality, education and LDS church<br>teachings.                       | 7-12        |
| Establishment of the John R. Halliday Memorial Scholarship at<br>BYU. His dislike for leading the band at football games.                             | 13-14       |
| Necessity of art in human life. Over emphasis in athletics at<br>American universities. No problem to reconcile LDS<br>teachings with academic world. | 14-17       |
| Associations with divers BYU faculty members. Embarrassing<br>and humorous experiences.   | 17-21       |
| Halliday's ideas toward contemporary rock music, along with<br>the music he enjoys. Copyright laws.   | 22-24       |

INTERVIEWEE: Dr. John R. Halliday

INTERVIEWER: Alma Heaton

DATE: August 29, 1983

PLACE: Dr. Halliday's home  
456 North 300 East  
Provo, UT 84601

AH: Interviewing Dr. John R. Halliday on this date of August 29, 1983, for the purpose of oral history for retired professors and emeritus status at Brigham Young University. And so I'll start out by asking Brother Halliday if he would tell us a little bit about his life history.

JH: Yes. I was born of goodly parents as Nephi of old, on the eighth of September, 1911 in Redondo Beach, California. My mother had a bad heart and the doctor advised that she go down there where the altitude was lower in order to have me. That's why I was born in California, and that's how I got my second name, Redondo, from the place where I was born. I attended elementary and high school from 1917 until 1925 in Pleasant Grove and it was there that I began the study of piano, clarinet and voice. I was also active in Pleasant Grove High School dramatics, taking part in plays and singing in operas. I played in the band and in small ensembles on the clarinet and sang in the chorus. I was also active as center on the basketball team, centerfielder on the baseball team. I played tennis, pitched the javelin and the shot, and the discus on the track team. We didn't have football in Pleasant Grove High School in those days. When I entered college, I was undecided whether I wanted to be an athletic coach, a musician, or to pursue physics as a career, because I was very much interested in physics. In 1929 I graduated from high school, then went back to Interlochen, Michigan, and attended the National Band and Orchestra Camp there; played in the band and orchestra, sang in the chorus; took the part of the Major General in the Pirates of Penzance; won third place in the tennis contest and first place in the vocal contest which, more or less, turned me in the direction of music. When I came back and started to school at Brigham Young University in the fall of 1929, I studied physics, German, music theory, chorus, band, conducting, and so on, with much emphasis in the area of music. On the fourth of June, 1931, I married Flora Fowlke of Pleasant Grove in the Salt Lake Temple. The ceremony was performed by Apostle David O. McKay. That was before he was the President of the Church, and to this eternal marriage have been born four children, a son, Noel, who died after four years of illness when he was 18 years of age of chronic glumerial nephrosis, a kidney disease and then we have three lovely daughters: Carol Startup, Mary Lindsay and Ruth Finch. Carol lives here in Provo with her husband and five of her seven children. Two of them are married and those two married daughters each have a daughter, so that means that we have two great-granddaughters. Mary lives in Minneapolis with her five children. Her husband is the executive vice-president in a chain of television stations. Channel 4 here in Salt Lake is one of the stations in that chain, and just within the last three or four weeks the head of that chain has retired. He is now over 65, and a new head has been appointed in Los Angeles where they have a station. It is quite possible that Mary will move with her family to Los Angeles. They've offered Garth the same

position he has in Minneapolis, to be over personnel and finance for the whole chain of five station--one in San Francisco, one in San Antonio, one in Salt Lake, one in Los Angeles, and one in Minneapolis.

AH: I see.

JH: In 1931, after we had been married a month, I left for Germany on a mission. My wife stayed here and worked for 27 months while I served in Karlsruhe, Psorzhheim, Mannheim, Flensburg up on the Danish border, and at last I was the teacher of the mission school in Cologne, where I was also the District President. At that time there was no MTC or LTM, and so the missionaries, when they would come into the field, would meet in a certain place, in this case Cologne, and there they would be instructed in the language and in the rules of the country; so they didn't get in trouble with the police. We started them on their experiences in tracting and things of that kind.

AH: You must have been quite successful because the other day I attended the German festival in Salt Lake and 22 percent of Salt Lake citizens were of German descent.

JH: Is that so?

AH: So you must have converted lots and sent them over.

JH: Well last week we attended a wedding ceremony in Orem, and met quite a few German people that we knew. This was the wedding of a daughter of a German couple that we sponsored to come to America from Mannheim.

AH: I see.

JH: My wife came to me after 27 months and we went to Berlin. I spent the next year studying at the State Academy of Music in Berlin. I had some wonderful training there. My major was choral conducting which I studied under Theodor Jakobi, music theory under Paul Juon and Paul Hindemith and private voice with Paul Lohmann. I studied diction with one of the most outstanding diction specialists, Otto Kleving and orchestration with Walter Gmeindl. Then after that year in Berlin, we came home and went back to BYU where I completed a bachelor's degree in 1935 and a master's degree in 1936. While I was working on those two degrees, I was teaching music theory as an assistant in the Music Department. In 1936, I became a full-time instructor of theory and chorus at BYU. During part of that time (1937), I was assistant conductor of the Salt Lake Tabernacle Choir, and from '34 until '38 I conducted the Mendelssohn Male Chorus, composed of business and professional men here in Provo. From 1938 until '41, I studied and taught music theory at Eastman School of Music in Rochester, New York. During the summer of 1940, I studied at the Boston Symphony Orchestra, Tanglewood, Massachusetts, school, with Paul Hindemith. I wrote my Ph.D. dissertation about his theories. And I received in June of 1941 the first Ph.D. in music theory in America. There were other phases of music in which doctor's degrees had been granted, but I was the first one in music theory.

JH: From 1941 until '51, I conducted the BYU band program here at BYU. We had only 15 instrumentalists in the band when I started, because it was during the war years and most of the--well all of the men were in the service except one boy who had a lame leg, and was what they called a 4-F'er. He stayed here and played tuba. All the rest of the members of the band were girls, and in that 8 years we built the band program up to about 225 players. I served for one year as the western division vice-president of the College Band Directors National Association. During World War II, for five years, I taught flying here at the airport in the early mornings and after school in the evenings, and chalked up over 2000 hours in the air. After that, I used flying just to pilot myself to various engagements as guest conductor and adjudicator all over the Western States. During 1947 and '48 I served as Acting Dean of the College of Fine Arts, during which time Dean Garret deJong was serving as director of a cultural institute at Sao Paulo, Brazil. He had a sabbatical leave from here that year and I was appointed to take his place. When he returned, President McDonald appointed me Chairman of the Music Department, in which capacity I served for 12 years. Then in 1951 and '52 I was on leave of absence from BYU and I studied in Paris, France, for a semester at the Alliance Francias and private voice with Gabriel Gilles at the Ecole Normal de Music. I went the next semester to Rome, Italy, and studied at the Scuola Dante Alleghiere, and took private voice with a famous teacher, Rachele Mori. Then in 1952 I returned to Brigham Young University. The young man who had had the band in my absence did a good job; and since I was chairman of the Music Department, I arranged that he should keep the band. I organized the BYU Madrigal Singers, and we concertized with that group between 30 and 40 thousand miles throughout the United States and Canada, including a tour to the White House in Washington D.C. and an appearance before Mrs. Eisenhower and the cabinet member's wives. Mrs. Eisenhower took us through the White House including her private apartments. The reason we got to go there was that we had in the Madrigal Singers, at that time, the daughter of Ezra Taft Benson, and he was the Secretary of Agriculture of the United States. He arranged for us to sing there. So we managed to have a nice, big, long concert tour with concerts all the way back East. We also made four commercial recordings with that group. We appeared many times on radio and television throughout the nation.

In 1957, I served during the summer as guest professor at Central Washington College of Education in Ellensburg, Washington. In 1960 and '61, I was on sabbatical leave from BYU and taught a half-load at the University of California, Riverside campus. The rest of the time I spent in post-doctoral studies at the University of Southern California, and I worked with the architects Pereira and Associates in Los Angeles as the Fine Arts Building was being planned. In 1957 and '58 I served as President of the Utah Academy of Sciences, Arts and Letters. In '61 I organized the BYU Oratorio Choir at the urgency of quite a few people who felt that I should be spending my time with larger groups than just a small madrigal group. And so for 12 1/2 years then, I conducted that organization. We performed over fifty major works with orchestra or band plus numerous smaller works, some of which had worldwide distribution; especially those that we did for the Relief Society Cultural Refinement recordings, and those that we did on Sunday School cassettes to be distributed throughout the Church.

JH: From 1963 until '65, I served as a member of the planning team for the first semester abroad program which was to be held at Salzburg, Austria; then as associate director of its first program in 1965. We taught and traveled for five months in Europe with 144 students, with our central location in Salzburg. We had several meetings on that occasion with Carl Orff, a very famous composer. Then I taught two other semesters in Salzburg later than that. On sabbatical leave in 1967 and '68, I studied in Como, Italy, for a month at the Bosso School of Music and in Madrid, Spain at the Royal Academy of Music. Then in '61, as I have already mentioned, I was studying in California.

I served on the President's Advisory Council from '62 until '76 and in '76 I retired. I could have taught one more year. I would have been sixty-five on September 8, and school started on September 5, and you can teach through the year. But Professor Sardoni, a lifelong friend of mine, with whom I've collaborated a great deal in performing work--he preparing the orchestra, and I the chorus--was to retire because his birthday is a few months before mine. And so we decided, since we had had a good year with performances of The Restoration of Merrill Bradshaw and Joan of Arc at the Stake by Arthur Honneger, and they were good performances, and I didn't see how I could top them, so I better quit while you have a chance--while we were on the top rather than wait until we are maybe on the way down. About a month and a half after I retired, Professor Sardoni and his wife in their motor home, and my wife and I in our motor home, made a trip across the United States to visit some the places of historical interest, since that was the bicentennial, 200 years since the founding of our nation. We stopped at places like Gettysburg and Williamsburg, and went through the temple at Washington, D.C. When we arrived in New York we went to visit one of my friends, a former missionary companion of mine by the way, who was serving a mission with his wife in the information center in New York City. When we got there, he said, "A call from Salt Lake came in for you, so my wife can take you through the information center and let you see it, while I return the call". So when he got through, he said, "The call is ready now if you would like to take it." He put my wife in one room and me in another. We answered the phone, and on the other end was President Romney. He said, "Brother Halliday, what are you doing in New York?" I said, "We're having a little trip to celebrate our retirement after forty-two years teaching at BYU." And he said, "How long before you'll be home?", and I said "The middle of July. We were going up to the mouth of the St. Lawrence, and then come down the St. Lawrence River to visit our daughter in Minneapolis. Sardoni and his wife are going to visit their son in Omaha, and then we are coming home." He said, "Well, the First Presidency would like you to preside over the mission at Milan, Italy"--well, you could have hit us with a baseball bat--"and we need you back here by the 24th of June for a mission president's seminar, so you better get right home." He asked "Are you worthy?", and I said "Well I hope so." So our trip was cut short and the Sardoni's went on for a day or two, and then they became discouraged because they were alone, so they came home early too. For three years from 1976 'till '79 I presided over the mission in Milan, Italy. I've traveled a great deal during my lifetime: Seventeen foreign countries, forty-eight states, Cuba, we've been to Europe, I think, eleven times in all, and we've spent quite a bit of time in Mexico, a number of times in Mexico. Let's see--you asked a minute ago before we started to record which languages I spoke besides English. I have studied a lot of German, that's probably still my best language, because I had two years of it before I went to Germany on a mission and then I spent nearly four years in Germany--two and a half on a mission, and then another year studying. I speak Italian, having been a Mission President. But I've studied three times in Italy for shorter

periods before the mission, not knowing that I was going to do anything like become a Mission President. In fact, we were so astonished to think we'd be called to Italy on a mission when we knew German so much better than we knew Italian. We didn't expect to be called as mission presidents, but it was one of those things that came. I've also studied in Paris, France, I speak some French; and I studied in Madrid and speak some Spanish. Also we studied in Mexico at Mexico City, and at San Miguel d'Allende, and I've also studied Latin in school. Well, you don't speak that, you just read it and sing it.

AH: Yes.

JH: My biography is listed in Who's Who in America, Who's Who in American Education, Who's Who in the West, and Outstanding Educators of America. I've served as clinician and adjudicator and guest conductor throughout all of the western states for some forty-two years. I have authored a progressive program of rhythmic study designed to improve rhythmic discipline, a three volume work on diction for singers in the six languages we've just mentioned, two books on-- well I made critical reviews of two books on vocal instruction by Dr. Van Christy for the William C. Brown Publishing Company. I've written numerous articles for state, national and church magazines, and I'm constantly working on my memoirs, keeping up my personal history. My church activities have included Boy Scout leader and Sunday School teacher, the German mission that we mentioned. I served for a long time on the Provo Stake Sunday School Board, four years as a counselor in the Manavu Ward Bishopric, and then twice I served as Bishop. I was a member of the General Sunday School Board for the Church on two different occasions, and a member of the General Music Committee twice. We mentioned about presiding over the Italy Milan Mission. I've been a teacher and the High Priest group leader in the Provo 19th Ward. We haven't moved, but while we were in Italy they disbanded the Manavu Ward and put us in the 19th Ward. Divided the Manavu and put part of Manavu in the 9th and part of it in the 19th Ward, and then this last Sunday we had a division again.

AH: Yes.

JH: I've been the assistant ward organist and a teacher of conducting also in our ward and in our stake here. Well I think that's the most important things.

AH: Yes, I think that is great and I think it's quite comprehensive.

JH: The last three weeks of the mission I suffered a heart attack, the first one in my whole life. I was out touring the mission, holding zone conferences; and for five days I had these chest pains and a tightness in my chest. I thought it was indigestion. I thought I had eaten something that didn't digest well, but it kept getting worse. By the time I arrived back to Milan, it was bad enough that I went to see a specialist. He said "Well, you're supposed to be dead. You've had angina pectoris for five days, and most people don't last that long." So I told him I was finishing my mission in three weeks and put me to bed for a week. Then he said I could go to the office for a half a day but to cut out as many things as I could. We had one concert planned with a little group. When I first arrived into the mission field, I asked Elder Charles Didier, who was our supervisor, if I was called on a mission to organize a choir and tour with the choir to proselyte like the Tabernacle Choir does. He said, "No, you were called on a mission to be a Mission President, not a musician. You won't have time to be a musician." But the state of music was



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so low in our mission that I figured I needed to do something to raise the level. So toward the end of the mission, I received permission from him to take eight singers, four sisters and four elders and an accompanist, train them and then tour the mission visiting each of the branches. We had eighteen branches when we arrived there, and twenty-one when we left. We visited them, usually every two months. We'd hold workshops for the pianists, the conductors and the choir members, during which we'd sing for them and sing in the services and show how music should sound when it's performers are properly trained. The reason the music was so low, you think of Italy as a place, a great place for music because of Palestrina, Verdi, and Puccini.

AH: And everybody singing.

JH: They sing beautifully, but their system of education is such that only the outstanding talents get to be trained. They go into conservatories and they are trained very, very carefully; but in the public schools there is practically no music, and most of our members have been educated in public schools.

AH: Yes.

JH: And so the choir leaders are the "blind leading the blind." Many of them didn't even read music, they just had leadership ability.

AH: I've heard where in Italy you go out to pick fruit in the orchard and everybody's singing.

JH: Opera.

AH: Opera, yes.

JH: They know their opera, that's true, but they do that just from having heard it, they haven't studied it, you see. They have good voices, most of them, but they don't know music. And so this little double-mixed quartet served a very good purpose. Even before we left, at the last set of district conferences--we had three districts in the mission--and the conferences were on a much higher plain spiritually because the music was better. It helped, to raise the music. I also did one other thing while I was there. I went through the hymnbook and marked the many, many errors that were in the hymnbook and made suggestions where new translation should be made, because in many cases the notes--the emphasis of the note was wrong. In other words, the note put the emphasis on the syllable. And so the next time the book is published I hope those corrections will be made.

AH: This is in Italian?

JH: In Italian, yes. Then when we came home, I secured the help of a very fine young woman here, an Italian girl who teaches at BYU, teaches Italian. She helped me and we made an edition of 24 solo songs that would be appropriate for sacrament services, because most of the things that are available over there are not appropriate. They are either in Latin or they are Ave Maria's--you know, things that are strongly Catholic. And so the people over there either sing hymns or they don't sing at all. I had 250 copies printed and sent them to Milan. They've been selling them and putting the money toward the purchase of an organ in the new stake house. We managed to get a fine building, shortly before we left, that has been converted into a stake center.

The first stake and the only stake in Italy is in Milan. It was organized nearly two years ago, after we came home, and they now have a fine organ. When we were in Italy there were five branches that had no instrument at all, so we managed to get pianos for them and three organs. Since we came home they bought this new organ that I mentioned.

AH: Brother Paramore assigned us to go to Italy to teach the church activity program, but just before we were to leave they had someone assassinated there, and we weren't allowed to go into Italy. I wish we could have gone through Italy, and he says we might sometime later on when things clear up.

JH: We were there during the assassination of Moro, and a lot of officials had their knees shot. We were advised not to go out on the streets at night unless we drove.

AH: Was this in '79?

JH: This was '76 through '79. The communist were strong. In fact, my predecessor received some pretty threatening letters to him and his family, and so the Church cut his mission one year short in Italy, and sent him down to open the mission at Christchurch in New Zealand. So he spent his last year down there. But he was born near Trieste and he had been strongly anti-communist. The communists had his name on their black list, so they were giving him trouble.

AH: Well I'd have probably met you over there if we'd gone.

JH: If you were coming in '79.

AH: Yeah.

JH: We came home on July the 3rd of '79.

AH: Well, we went to India first, for 18 months, and when we came back we were assigned; but it was still applicable--they wouldn't let us go.

JH: Yeah, you were probably there right after we left.

AH: Yes, right after. Now we've had a really comprehensive talk about your life history but tell us a little about your thoughts of BYU and suggestions you might give to future teachers, professors at BYU and some of your experiences. Brother Halliday will you tell us a little bit about your Philosophy of life?

JH: Yes. During my adult life I have been privileged to associate with many talented people, friends, students, colleagues and others who have been blessed with greater natural musical gift than I possess. Fortunately for me, I have been blessed with a strong capacity for hard work which is partially (at least) made up for a certain lack of talent. There were times when I was working on my Ph.D. that I became depressed because some of the people that I was associating with, who were working on their master's degrees, seemed to be more talented than I was. They played the piano well and they had pitch recognition; that is, they could identify any pitch on the piano and they had photographic minds and so on. But fortunately I was able to keep up with them and even get my degree because I had a tremendous capacity for hard work. I also realized the importance of not wasting time,

for time is man's most precious commodity. It's more valuable than money, since we can earn money with time, but we can never buy time with money. We all have the same amount of time, 24 hours a day, but unfortunately we don't all use it as profitably as we might. In addition to hard work, the habit of studying hard is an important thing and part of my philosophy. I noticed as a mission president how important it was to have good study habits. The missionaries who had studied well in school were our best missionaries because they could get down to business and learn the language and memorized the discussions; whereas people who had poor study habits had a real serious time. Usually people with poor study habits don't have much stick-to-itiveness, so they don't do as well.

One of the important things in my philosophy is stated of course so well by William Shakespeare: "To thine own self be true, and it must follow the night the day thou cans't not then be false to any man." I have a strong testimony of tithing, fast offerings, and since I was a Bishop I also learned the importance of budget and ward maintenance. I feel that everybody ought to have the privilege of being a Bishop, so they'd learn how important it is to pay their share.

While our children were growing up we had a slogan in our home that I think was very profitable, namely and I quote "Your reputation and your name are safe in our home." Reputation is not necessarily what we are but what people think we are. We have a divine obligation not to say derogatory things about others even if they might be true, because in doing so we damage their reputation in the sight of other people. So if we can't say something good about people I feel that we should say nothing. I learned that truth from a Russian Jew, Simeon Bellison, who was the first clarinetist in the New York Philharmonic Orchestra for 29 years; and while I was department chairman here I brought him to BYU twice, in 1951 and '53, as I remember, and he was that way. Most musicians have a tendency after a concert to criticize the people who performed, but Simeon Bellison never did. In fact when we would get together after a concert for a dish of ice cream or something to eat, people would often start to tear the performers down, he'd leave and go out, acting like he was going to make a phone call or something like that. I thought that was a marvelous trait and we've tried to do that in our home.

One of the great blessings that I've enjoyed throughout my lifetime is having been privileged to live in a clean, orderly environment. My mother was a very good housekeeper, systematic in all that she did and extremely neat in her person. She dressed completely in the morning as soon as she arose; my wife likewise is an immaculate housekeeper, fastidious about her own dress and insistent that I never appear dirty or unkempt. The examples of these two women have carried over into our home and our three daughters are the same. Their homes are neat and clean and their children are tidy. Of course, they're good cooks. All you have to do is look at my size, 6'3" and weighing somewhere around 250 pounds, and you can see that I've lived with good cooks.

AH: Your health is fine now, is it?

JH: Yes, if I behave. I've been back to the hospital twice since the open heart surgery that I had immediately after the mission, but both times it was because I overdid. I worked too hard out in my garden or something like that. So now I'm working on a limited schedule. I teach usually not more than one student a day. For the last two and a half years I've been a sealer at the Provo Temple, and of late they've cut my load from two days a week to

one because of the chance of my overdoing. When I work in the garden I follow the doctor's suggestions and work a little while, then come in to lie down and then go out and work some more.

AH: I see.

JH: So if I'm sensible I manage to do all right. I guess my greatest weakness has been to control my appetite. Eating too much has been a habit of mine, so for the last several months I've been on a restricted diet, trying to get my weight down.

It's also been a great blessing to me that my grandparents, my parents and my wife have been thrifty people, due to the fact that they come from backgrounds where limited means were prevalent. My Grandfather Halliday raised two rather large families in which his wives Sara Kendall and my grandmother, Prudence Kendall (they were sisters), had to earn a living part of the time, because he was engaged heavily in missionary work, public service and church service as a patriarch and a bishop. My father never did earn more than a \$150 a month. He was a station agent in Pleasant Grove for 50 years. He helped build the railroad through this area, the Union Pacific, and then he worked for them. But he and mother were frugal so that they had many material things, that some other people in Pleasant Grove didn't have, like one of the first automobiles, and one of the first radios in the community. They were able to travel extensively with their family members, because father had passes on the Union Pacific Railroad, and we even had half-fare on boat travel; so we did a great deal of traveling while I was young and that's been a blessing to me in my life. My wife and I have religiously avoided purchasing things on credit. By waiting to buy something that we wanted or even needed until we could pay cash for it, we saved the high carrying charges that other people have to pay on installment buying. We feel that this has been a great blessing to us. We have most everything that we need and a lot of things that we don't need but we like, and only because we've paid cash for things. So I feel very strongly about that, and when I perform live marriages at the temple I always advise the young people to pay for what they buy and not go way into debt. The General Authorities realize how important that is for us. They are constantly admonishing us to pay our way as we go, and I believe sincerely in that. That's a very important part of my philosophy of life.

AH: You are happy if you earn everything you get.

JH: Yes, that's true. I have one regret, and that is that I didn't spend more time with my children on a one-to-one basis. My heart surgeon, Dr. Russell Nelson, in Salt Lake had ten children, and I learned from him how important it was to spend more time with the children. Fortunately, my wife spent a lot of time with them; but if I had my life to do over again, I'd arrange once or twice a week to sit down with each child and just have an interview. I learned the importance of interviews in the mission field. We are very grateful for our family. We have a closely knit family and we are thankful for our lovely home and our garden. In fact, we're thankful for so many of the bounteous blessings that we receive that it's not possible for us to express that.

I feel that one of the finest qualities that a person can possess in his life is that of loyalty--loyalty to one's country, to one's church, to

one's spouse, to one's self, and above all to one's maker. To be loyal to the above we must conduct ourselves righteously, love the Savior and show him this love by living his commandments. My good wife, Flora, is a personification of loyalty to her spouse. Through half a century (even more, we've been married now over 52 years), she's stood by me through thick and thin, always willing to sacrifice her personal desires in order to see that I progressed in my profession and in the Church. There have been times, like the three years that we spent in Italy, when she had to give up her home, the proximity of her family and friends, and even her own language in order that I might do my duty in furthering the Lord's work. I hope my posterity can be fortunate as I have been to marry right, for time and eternity in the house of the Lord, and then try to live worthily so that the conditions that we've had will be theirs. I had one nephew who was not loyal to his wife, was excommunicated from the church and he died after a heart attack, leaving a blight on his own name and embarrassment to his family. It is fortunate that his parents are no longer living, because they would have been terribly pained and sorrowful at this. So that's the reason I feel it is so important that people be loyal to one another in a marriage.

I believe very strongly in being obedient to law, especially God's laws; but also the laws made by man, for in most cases they are created for our protection. It becomes an important part of our education to learn God's and man's laws.

Inasmuch as I've spent my whole life in the field of education, it's natural that I should champion education for everyone both male and female. I've seen some very sad cases in which the wife did not go to school or read very much. When her husband was killed or ran away with another woman, she was left to provide for and raise the children alone. I saw this as a bishop, as a mission president, as the head of the Music Department, and as Acting Dean of the College of Fine Arts where I had to interview lots of people. It became almost an impossible task for these people to raise their families and give them a good educational background if they hadn't had a good education as an insurance policy when their husband was gone. I don't feel that everybody has to go to college either, because I know people who are well educated who haven't been to college, but who are avid readers, have educated themselves by reading extensively, both church books, scriptures, and good literature. Sometimes people who have been to college tend to become puffed up and conceited. When that happens they cease to be meek and humble, and therefore they cease to be teachable. Humility is a great virtue, so is meekness. We all need to guard against developing an overrated estimate of ourselves and our worth. In comparison with the universe, the stars in the firmament, we're puny. In comparison with God our knowledge is infinitesimally small, so we need to remain humble. People who are not humble can only give advice, but cannot take it. We need always to be open to suggestions and help from those people who've had more experience than we've had.

It's been my good fortune to see many examples of the power of the priesthood when it has been used in the house of faith. I won't have time on this tape to tell of them, but I've had some very faith promoting experiences. One of the best examples of what the priesthood can do for us if we have faith is seen in the state of our health. Before 1976 for several years I suffered from severe pain in my heels, which came as a result of a spur that I had. I had one on both heels, but the one on the right heel was very bad. Also our family doctor told me that the cartilage in my knees, too, had worn out, because I had conducted three Peoples and Cultures tours throughout Europe for a period of sixty days each. I had taken three tours to Salzburg as we mentioned earlier; I'd assisted Dick Gunn on an around the world tour, so I had walked a great deal and I had walked the cartilages out of my knees.

AH: And cement walks too.

JH: Yes, cement walks--they do it and climbing, climbing hills and coming down hills. And so between my knees and my heels, I could not walk more than a couple of blocks; without being in so much pain that I couldn't stand it. I told President Romney this when he talked to me over the phone from Salt Lake to New York City. He said, "Oh, you won't need to walk, you'll have two assistants and a car." But the truth of the matter is, my feet and my knees got better. The Lord blessed me so that they would both improve to the extent that now, after this heart attack I am supposed to walk between one and three miles every day and I can do that without difficulty. I am sure that was the power of the priesthood and the fact that I was doing what the Lord wanted me to do.

At the time of Noel's death, which hit us very hard, we looked upon death as an unfortunate experience, but now we don't look upon it that way anymore. Death is probably the most important experience in life because it is the gateway to immortality. We live to die and then we die to live. Death provides us with the opportunity to begin a newer and better experience. There is really no such thing as death in the sense of annihilation, in the sense that matter ceases to exist, that living things cease to have a conscious identity. Someone has said that if death of the body forever ended all there was of human life and personality, then the universe would be throwing away with utter heedlessness its most precious possession. I believe it was Brother Sill that made these statements and he tells about Antonio Stradivarius of Cremona, Italy, a city which we opened to the gospel while we were there. Antonio did not build beautiful violins with infinite care, gathering the materials and shaping the bodies so that they could play the compositions of the masters and then by some whim of chance smashed them to bits. Neither does God build a great masterpiece of human life and then when they are just about to begin to live throw them utterly away. God holds securely in his hand the keys to eternal life. Every mortal being living upon this earth has been added upon and granted the blessings of mortality, including this wonderful body fashioned in the likeness of the spirit.

AH: Remember the story about how the price of the violin raised when they played it?

JH: Yes.

AH: Antonio.

JH: Right. So I've had to speak at quite a few funerals and I usually try to bring this point out. I spoke just last week at Sister Erma Wiest's funeral and I mentioned this very thing. We're so blessed to have been born in a time when the gospel in its fulness is on the earth. How grateful I am to the Lord that he has again established his church through which we can learn his great plan and partake of the ordinances that lead us back to him. How thankful we should be that he has placed a prophet at the head of His Church to lead and guide us, if only we will heed his counsel and do the works that he and other prophets have outlined in the scriptures for us to do. As bishop I learned that lots of people come to the bishop for advice. They turn around and do just the opposite to what you tell them to do.

AH: And many people say "Oh Lord, use me," but only in an advisory capacity.

JH: Yes. I believe very strongly, also as part of my philosophy, the importance of reading the scriptures. I don't do it as much as I should, although we

do read quite a bit. I guess if I had my life to live over I'd spend more time in the scriptures and trying to master them because I know how important it is to our salvation to know what the Lord expects of us. Basically that is my philosophy. There are a lot of other things of course that are tangent to the things that I have mentioned but those are the most important things.

AH: And I think this is great. Now I'm going to ask you one or two more questions. Brother Halliday, would you give us some thoughts about your feelings and experiences of BYU?

JH: Yes, that's a big subject because I taught at BYU except for sabbatical leaves from 1934 until 1976. That's forty-two years, and my whole life was BYU. I've watched the music in the state of Utah go from pioneering level to a much higher state of being, and BYU is responsible for much of it because BYU had a good music program and developed each year a better program--

AH: It's known all over the world.

JH: Right, and especially through the lyceums that have come here. When H.R. Clark was in charge, he did a lot of good for BYU, in getting BYU known throughout the world. So I love BYU, I think it's just a grand institution and I love to teach. I've enjoyed my teaching so much. I had the reputation of being a tough teacher, because I was demanding on the students; but I tried to do it in a loving way, knowing that when they got out in a professional life, there would be terribly strict, terribly severe competition, and therefore they needed to be able to put out and do well. And so I expected a lot of work from the people who were in my classes.

AH: How many presidents were you under?

JH: Well, I started here when there were only 54 faculty members in 1934 under President Franklin S. Harris and then there was a time Brother Christen Jensen served as an acting president, and then President McDonald. I served quite a few years under him, and then I served for twenty years, I guess, under President Wilkinson.

AH: Yes, he'd come the same year I did.

JH: Oh, and then I served most of the time that President Oaks was here. I did not serve under the present president because he took over during the three years I was in Italy, and then it took me a year to get feeling strong enough to teach after I had my open heart surgery. And in that time I became weaned enough away; and then my health wouldn't permit me to teach very heavily, although I have been back several summers to teach at the Church Music Workshop. As I mentioned earlier, I teach a few private conducting and voice students in my home. Most of the students I have are students I had years ago, who are now voice teachers and they come back to perfect their own singing and to learn vocal pedagogy. In about 2 1/2 weeks one of my students from Heber will be giving a recital, and I have a student who flies up occasionally from Orange, California. Her husband has an airplane, he is a dentist and she flies up and takes a lesson. I just love to teach. And it is hard for me when I go to a concert now to sit there and listen because I'd like to be conducting it.

AH: I feel that I just learned how to teach when they made me retire.

JH: That's right. Well they didn't make me retire. I chose to retire but still I would have had to retire after another year. But that's true. I think as we get older, we mellow and we understand more the importance of teaching and the importance of the individual, the student.

AH: Yes, when I first taught the sixth grade I taught a mass of 46 kids. When I moved the next year to my own community those children had parents, and they became individuals, and I taught individuals instead of a group.

JH: Yes, I think that's important. I've taught children of my students and grandchildren of my students. I've always felt that as a teacher I did not have the right to do anything that would damage the human spirit. There have been many times when I would like to have suggested to a student, "Get out of music. You won't make a success of it because you lack the talent, and you lack the ability to work as hard as you have to work, practicing to perfect yourself." But I avoided that because I have seen too many people who are late bloomers. Many of whom were told, "Well you can't perform, you can't sing, or you can't play," and later on they showed that they could. And even though it took them longer than some students, they developed quite fine abilities, at least so that they could be helpful in the Church and in their homes, with their family, if not professional performers. So I tried always to lift up the people. That's one of the things that the members of the Church in Italy mentioned, that they felt good because I made them reach for their potential rather than make them feel that they were substandard, because most of them were not terribly well educated. But I never, no never let them feel that education, schooling let's say--education is important, but schooling is not as important as education, and education you can do yourself. It's harder, but you can become an educated person by reading a lot. So I think a great deal of BYU. There is a scholarship fund at BYU in my name; they haven't started to give out the money yet until it builds up. Some of our missionaries in Italy felt that something should be done at BYU in my behalf, and so they encouraged--well first they wanted to make a bust to go in the music department because I started a lot of the things that we have at the BYU. Like the resource center, I started that. But when it was in its embryonic stage, when we had a few records, I catalogued those records and so on. The choral library and the band library--I started both of those. I started the summer music clinic which we began as a band clinic, and then extended it to be a clinic for chorus and orchestra. Quite a few of the things in the music department I've innovated, and so they felt that maybe there should be a bust. The administration didn't feel that that was appropriate; I guess because there were not busts of other people. And so it was decided that the money that came in should go to a John R. Halliday Memorial Scholarship for music students and they are trying to build that up. I don't know how many thousand dollars they want before they start using the interest off of it to give scholarships.

AH: Now, you've told us so many things. It looks like you've been so busy. The thing that comes to mind is did you have any free time to do what you wanted to? Did you ever go to any sports? What do you think about mass communications where the 65,000 football fans go to watch a football game? What do you think about that? Did you have time to go and get involved in other things?



Yes, some, but not as much as perhaps I would like because the last few years that I was teaching at BYU, we had as many as 125 concerts during the year. I tried to attend as many of those as I could so that colleagues would feel my support especially while I was head of the music department, I felt like the people who were working in the department needed to have me there at their concerts. And so I attended many, many concerts at night and we attended quite a few football games, although, during the eight years that I led the band, that was the least interesting to me--the football band. I didn't enjoy that part of it like I did the concert work. I guess the thing that more or less disinclined us--one time we took the band to the University of Utah to a football game, and they set us on the track. It had been raining, and it was wet and we felt like they did that deliberately; that they gave us the worst place to sit, since everybody was sitting there with their feet on the track in water. And then the people after the game were throwing bottles, saying obscene things, and so on, and I just felt like it wasn't worth it. My wife didn't like it either, so we more or less quit going to ball games; but we listened to almost every thing on the television or the radio whenever there is a game. We listen to basketball and football both. So we attended some athletic events and--but I didn't have as much time to do things, other things that I'd like, including spending time with my own children; which I would liked to have done more, because I was so busy with BYU and with my church activities which took most of my time.

AH: Now you mentioned that you went to a lot of these functions because you felt you should be there. I have taken care of a lot of youth conferences, and when the General Authority gives a speech and then leaves, he takes away the spirit. It just dies so many times, and I've tried to talk to those General Authorities, "Stay, and if you can't dance go around and shake hands with the kids. Just you being there lifts the spirit of this whole thing."

JH: Well that's the way I felt, and of course I always attended the assemblies, the devotional assemblies at the Y and most of the forums because I felt that they were extremely important.

AH: I'll just mention one more thing. We used to have matinee dances when I first came, and we used to progress around the dance halls. We didn't stay in one place, and they'd come in the Social Hall with mud on their feet and then it would dry. And that sand wore the floor out until the nails were sticking up through it all around the Social Hall. The only place it wasn't worn was right in the middle. We used to go round and round and round. Now they just stand in one place and wear their clothes out from the inside. But along this same line, I was going to mention that you might give some light on. Do you think our time is spent--well you had a hard time getting the arts started. The people didn't feel like the building was necessary, it ought to go for other phases of education. What is your philosophy of the arts in this respect? Do you think--see now they are cutting athletics out. The are cutting P.E. out because they haven't the money, and so they think reading, writing, and arithmetic are important, and the arts often are in the same category as physical education.

JH: Well, of course, having spent my whole life in the arts I have a very high opinion of art. Culture is the pursuit of truth and beauty, and art is man's outward expression of culture. And so for that reason I think that art is tremendously important in people's lives. We need to be exposed artistically to be able to enrich our lives with good music and good

poetry, good literature of all kinds including drama and opera--to get the thrills that we get out of seeing a beautiful painting or a beautiful piece of architecture or a piece of sculpture. I feel that those are tremendously important in man's development. Since we are all striving for perfection, and we've been told that that's our goal here, I feel that we can never arrive at complete perfection unless we have exposure to the arts.

AH: There is nothing quite so uplifting as performances bordering on perfection. And I think the arts have really saved a lot of people's lives. In their free time--if you can enjoy the arts or perform in them in your leisure time, you've got something to do. I am what I am because of what I do when I have nothing to do. You see, so the arts give us something to do in our free time.

JH: Well, I think that the discipline is a tremendously important asset that a person has to have; and the discipline of playing or singing at the right moment, a work or a note in correct rhythm and correct pitch and so on--that discipline alone is such a valuable thing for the mind. So aside from the aesthetic value that the arts have in lifting our spirits and helping us to get nearer to the celestial kingdom--in that respect the discipline is very important.

AH: Above the Greek arenas this statement says, "Strip or Retire." They didn't have any bleachers in those days. Everyone got in the act. That's why I say I often have confused feelings about large groups going to ball games when they all should be active. President Kimball says, "I like everyone active." And it seems to me that maybe there's a place for a little of that; you know, it gives something for people to do in their leisure time and to enjoy a performance, but I think we overdo it in a lot of respects.

JH: Well, I feel that there has been an overemphasis on athletics, especially in the universities in America. This is not true in Europe or South America; you don't find great athletic teams in colleges, and I feel that we have overdone that in America. But I feel that it is much more uplifting and much more valuable, the training that someone gets in the arts, than is the training that one gets as a football or basketball player; because after he is physically no longer able to pursue that, he can still get enjoyment out of the arts, and he can't out of athletics.

AH: That's right. Athletics come to an end, but if you've had a rich background in that, then you are not--you're down the passive level, and if you are on the emotional level you are a little bit happier than those on the passive level. Of course, the active people are the one's that are the happiest. And then of course, the creative people are the happiest yet--they are the ones that create it, they are the happiest. That's the highest level; I think that's where God lives on a creative level and that's where we are when we create.

JH: We've got to be. We are creators in a sense. We are creators of children. We are creators as teachers, people's attitudes, their skills, we work on their personalities and so on, so we are creators. That's why I think that a teacher's calling is the most important calling in life. I have great admiration for that. That's why I pursued it rather than to become a doctor or a coach.

AH: My boy was consulting with a Boston concern. He had one child, but he could have made \$100,000 the next year if he had stayed one more year. But

he give it up, went back to Stanford for four years to be a teacher at BYU. Because first his family--he was away from his family too much, and he loved teaching and he loved people. And so you see money isn't everything.

JH: How well I know that! When I received my Ph.D. I had an offer, seven offers, one of which was almost double what they could pay me here. President Harris came to Rochester and persuaded me to come back to BYU, and told me that there were a lot of things here that money couldn't buy. I came here with a Ph.D. in music for \$2000 a year when I could have earned twice that much elsewhere; but I don't regret it a bit because this was a marvelous place to raise my family. And I've just enjoyed the physical environment we have in these mountains, the spiritual environment, the cultural environment, the educational environment--everything that I wanted is here. My wife tried to persuade me to take jobs elsewhere. There was one--the head of the music department in San Diego--a state college, was open at one time and she wanted me to go down there so badly, but I just didn't want to go there. This was where I wanted to be to raise my family.

AH: In other words if someone would give you three wishes you couldn't wish for any more than you've got now. You've got the home you want, the family you want, you've taught where you want to and you've got everything you want. I feel a lot the same way. There's nothing I could ask for that I haven't already got.

JH: I have had lots of students--unfortunately I can't always remember their names, because when you have a chorus with 180 people in it you don't know them all and so I don't know all my students by name. I usually remember their faces. I had 400 missionaries that I was real close to. They were almost like sons and daughters. You interview them regularly and you help them with their problems and so on. I have treasures that one can't buy.

AH: Yes.

JH: You know a greater salary could never buy some of the things that I have.

AH: I think that we are in the same light. I have people come up to me with a smile on their face and I think I remind them of a good time. As they are coming up to me, I think, "Now were they in a class, were they in a youth conference, were they at a party, where did I meet them?" And invariably--you see in activities you can remember the detail so much more. They even tell me what I did twenty years ago in a party they attended, you see. No one enjoys life so much as I do in dancing, in playing and in having fun, and you are the same way. You brought so much enjoyment and happiness into people's lives that when you see someone you know, your whole life lights up before you.

JH: That's true. Just last night at the fireside after our stake conference, a boy came up to me and with a baby in his arms and at first I didn't know, was he a student or was he a missionary? I took a chance and said "Let me see, you were one of the missionaries there when I first got to Italy weren't you?" And he said, "Yes, I've been home seven years now, and I have three children." Practically every day I meet somebody like that who makes my life happy because I had some contact with them and influenced their lives, I hope for good in each case--at least they say so. They don't come up if I didn't.

AH: Yeah. If you just go give a sermon, or a talk, you don't get close to people and they don't often remember you--

JH: That's true.

AH: I think as much as they do of the activities, you see. So I think I'm prejudiced too, because I think the activities become a way of living your religion.

JH: So do I. I never did have trouble with--like maybe geologists sometimes do or anthropologists, you know--I never had trouble correlating music with the gospel. I even performed five Masses and a number of Requiems which are characteristically Catholic. But I believe so strongly in the 13th article of faith that if there is anything of good report, we seek after these things; and it doesn't bother me a bit to perform a great work even if it were a Catholic work. I didn't do it on tour or anything like that, I do it only here. But I've never had trouble correlating religion with my work like some of our professors have at the Y.

AH: Yeah. The objectives of BYU are such that I think the arts answer those questions better than any other field. In other words, geology has its objective and its goals, and history and math; but the arts I think, meet the objectives and goals of Brigham Young University better than any of the other classes.

JH: Oh I think that is probably true.

AH: If it's to lift the person, teach you how to get along together, and to give a person a well rounded experience while he is here on earth.

JH: Yeah, because you have to be a team worker when you are in music; you can't always shoot the basket. You've got to let somebody else play the important melody when he has it or she has it. And so you learn cooperation, you learn to live together and you're living in an environment of harmony, not of contest, not of trying to outdo the other person.

AH: Yes.

JH: I think they are wonderful, the arts are.

AH: Before we close, let me ask you a few of the professors you worked with. Weren't you there the same time Chick Hart was here?

JH: Oh, yes, Chick lived right across the street from us for years until he married Mrs. Berg and moved down to the mortuary; but he and his wife were good friends of ours.

AH: Yeah, see he's the one--

JH: He's the one that started the dance program.

AH: Yeah, he's the one that come up and got me to, up to Ogden to come down and teach dancing and recreation.

JH: In fact, I think he felt that dance should be part of the fine arts.

AH: He did, they put dance with the fine arts up at the University of Utah, you know that. They never quite did it here at BYU. Who are some of the professors--

JH: That I worked with as a student or as a teacher?

AH: Both.

JH: Well, let's see. Of course I had quite a bit of training with deJong. He was my piano teacher, and I had two years of German with him. And of course, he was my dean and he was very generous when Sister Halliday and I were struggling as students, with practically no income; because as an undergraduate and graduate teacher, all I earned was about \$50 a month. Of course, \$50 a month was quite a bit in those days; but he gave us a carpet out of his home, he gave us his bookcase and quite a few things like that. I had classes with B.F. Cummings, including French with him and Italian. I studied English from Sister Carroll, she was a wonderful woman. I studied Wadsworth with Ed Rowe, and played in the band under Robert Sauer, the composer of Springtime in the Rockies, and the orchestra under Robertson. I had my music theory under Robertson, i.e. my beginning theory here before I studied theory in Europe. And then as teacher--oh I worked with these same people some, but H.R. Clark and I were quite close. We didn't always see eye to eye, but we could argue something and still come out friends, you know. And John C. Swensen--our lots back up to each other here. His son Richard lives there now. And, oh let me see. Who were some of the other teachers that I worked with? T. Earl Pardoe-- I used to conduct the orchestra at the plays over in College Hall. When he would put on a play, he had me bring a small orchestra, a theatre orchestra. There was no pit but the space in front of the stage was large enough for a small group, so I would conduct the orchestra there, and sometimes we performed some rather pretentious things; for instance, when they did Ibsen's play, Peer Gynt, I conducted Grieg Peer Gynt Suite with the orchestra to accompany that.

AH: What about Brother Wheelwright?

JH: Lorin Wheelwright--later, yes he was our dean later on. I worked with him. But I worked with Wheelwright before he came here when he was a supervisor of music in the Salt Lake City schools. We had fequent contacts. We judged some music contests and guest conducted at the same time. I remember one time at Missoula, Montana, he and I flew up on the same plane and he conducted the chorus on that occasion and I conducted the band. So I worked with him, of course, as Dean of our College, with Lael Woodbury after that and now with James Mason. In fact I remember James when he was a student trumpet player. The first time I ever met him was over in Colorado-- what was the name of the place?--Gunnison. They had a summer music festival there, and I went over to observe it and out to Laramie to observe theirs before I started the one here at BYU. I met James Mason there and he was just a high school student playing trumpet in the band at that time and now he is the dean here. A lot of the teachers have been students of mine and a lot of them I brought here.

AH: You asked one time something about discipline. I have a brother that taught music in high school.

JH: And I remember him.

AH: Le Roy.

JH: Yeah.

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AH: He was under you.

JH: Yes, I think I had him in class.

AH: Yeah, he did a great job.

JH: And I've judged his work too.

AH: He had seventy-five high school kinds in Fredonia, Arizona, and he had around eighty-nine in his band.

JH: Is that so.

AH: Yeah.

JH: I've judged that group.

AH: And in choruses.

JH: In Kanab or some place I--

AH: It was Fredonia.

JH: I remember him, but I judged him there.

AH: Is that right. Well he finally gave up because the discipline and then the music is so loud he thought he was losing his hearing.

JH: Well, it's true. Band work is harder than choral work, because you put an instrument into a kid's hands and he's harder to discipline. They want to blow; and when you stop the band to correct the clarinets, for instance, maybe the trombone players want to be playing their parts, you know. They play so loud you can't tell these clarinetists what's wrong.

AH: Yes.

JH: That reminds me. I played solo clarinet in Sauer's band when I was a student here and I remember how he said one day to me, "My, my Brudder Halliday, you blow in so sweet and it comes out so sour. You clarinets are almost as bad as the trombones."

AH: I bet you had a lot of experiences. Have you had any comical experiences, funny experiences.

JH: Yes, I have, I've had some embarrassing ones too. One time I remember at one rehearsal on the Smith stage. We used to rehearse the chorus on the Smith stage, and one time in my exhuberance I accidentally caught my thumb on my glasses and threw the glasses off in the middle of a rehearsal. When I reached down to pick up the glasses, my trousers split in the seam in the back. And there were people in the audience. I usually had the piano in front of me. I was here, and the piano was next and the chorus was in front of that. So the rest of that rehearsal I moved around and stood in front of the piano so that the people in the audience couldn't see the split in my trousers. I've had quite a few funny things happen like that.

AH: Did you read about this great conductor somewhere in a big orchestra? He raised his arms, and sucked in his breath and his pants fell down; and all they could see was his bright colored shorts. And he says without losing a beat he reached down

and pulled them up and just continued on.

JH: Well I conducted here with the Utah Valley Orchestra, and my chorus, the Lament of Beowulf of Howard Hanson. Howard Hanson was Head of the Eastman School of Music for many, many years; and he was there when I was studying there. The score to the Lament of Beowulf was a handwritten score, and I think there were 29 lines, one for each of the instruments, and one for each of the voices in the chorus.

AH: You had 29 lines.

JH: There were 29 lines and that was such a big heavy score, that as we got past the center of the scores, I kept turning the pages, and so on. I didn't notice that it was leaning over the edge of the music stand just a little bit. Finally it got so heavy that it toppled over right down in front of the concert master who was then Brother Kalt. I don't remember whether he was teaching at the Y then or not. Fortunately we learn nearly everything we conduct almost from memory. We don't commit it for memory like some conductors do, like Toscanini who had such bad eyes. He was so near sighted that he couldn't see the score unless he got down like this, you know. And so I didn't memorize the score, but I knew it nearly from memory; ... and so I went right on. He picked the score up, put it on my desk; and I kept conducting until I found my place, and we didn't lose a beat. But the people in the audience gasped. They thought sure that the thing would break down, you know. I remember one night too in a summer opera performance here. It was after Wilkinson came, and I think Dr. Earl was the opera director at that time. I've forgotten what opera was being performed, but they didn't have an orchestra. In the summer it is hard to get an orchestra, and they had a little girl by the name of Jacobs as pianist. She later married one of my students, and she's written a lot of things for children--Janeen Jacobs was her name, and she had a photographic mind and pitch recognition. Somebody--I think it was maybe President Wilkinson--came in the Smith Building, back of the curtain where the Ballroom was. You remember when there used to be a ballroom there, and I think he found the lights maybe off; and he felt like he wanted to look around. Somebody at least--someone told us later that it was he--flipped the switch, and it overloaded the circuit; and the circuit breakers broke open. It threw the audience, the stage and the pianist in complete darkness and that little Janeen Jacobs played that opera for it seemed like ages. I'm sure it was more than five, or ten minutes at the most and she played that without being able to see the keyboard, and from memory. The singers all knew their parts from memory; they went right on and there was not a break. Somebody went and found the breaker switch, and put the lights back on. Can you remember that?

AH: I can't. Well I had some experience in India. The lights were going out all the time when we were in India. And I had a lot of games I could play in the dark. So if the lights went out, we'd play games in the dark and sing and everything. I could entertain them in the dark, but when the lights were on I'd show movies and films and slides, you see. And so I just went with that idea in mind--when the lights go out, I've got plenty of things to do.

JH: Another interesting incident that happened--well two more that happened. One summer music clinic we were doing the first movement of the Shostakovich Fifth Symphony, which is a bombastic work for band and I was conducting it. We got to those loud parts where the tympany were just pounding away, and one of our summer/autumn storms came and knocked the lights out of the Smith Building. Someone wrote in the newspaper the next day, "Dr. Halliday

must be in cahoots with the Lord or the Devil, because he couldn't get enough out of the band and the tympany, so he resorted to using thunder and lightning to help with his performance." And one time Yves Tinayre, a French musicologist and singer, was here teaching voice and singing concerts. In those days we used to go to Salt Lake to do a broadcast almost every Sunday of every week, sometimes during the week, with these artists like the Paginnini Quartet and the Roth Quartet and other artists who came here. We'd go up and do a radio broadcast over KSL. He was scheduled to go up to the Salt Lake Tabernacle and do one of his recitals in which he sang a lot of medieval music. I think Schreiner was accompanying him at the organ that day. I drove him up just the two of us drove to Salt Lake and he was singing in the Salt Lake Tabernacle. There was no audience that day, it was a broadcast and they didn't admit the audience. I remember it was hot, the sky light was open and one of those thunderstorms came. A gust of wind brought some rain in which hit one of those great big light bulbs. It popped just like a cannon had gone off in the tabernacle right above where he was singing and the glass came filtering down over him. At that moment he was singing Miserere Nobis which means "Lord have mercy on us." I've had so many funny things. I wouldn't even dare put on tape some of the funny things that have happened to me during my long career.

AH: Oh shoot. Now then one more thing. Do you remember the Thursdays they used to have the student assemblies in the Fieldhouse. Did you ever play for any dance orchestras or for any dances or anything while the students danced?

JH: I didn't play in college. In high school--oh I guess my first year in college I played. Yes, we had a dance orchestra and I played clarinet and saxophone in it. In fact, I was the leader for about a year. Fred Webb, who later taught in the high school here also played saxophone and I forget the other people who played. I did that to bring in some money, because we needed the money.

AH: Sure.

JH: I never did enjoy playing dances very much but I did it. One time we went out to Cedar Fort in Cedar Valley. It was a Christmas Eve and we played until midnight. We had a contract with them to play for so much money till midnight but the people began to get more and more drunk. The people out there at that time must have liked to imbibe. By midnight it was just awful. When we got ready to quit, they didn't want us to quit because they were having such a good time. So they agreed if we'd play another hour they would give us a lot more money and so I said, "Well, we'll need a little break to rest." They took us to somebody's home and fed us. And then we all came back about 12:30, and they wanted us to play till 1:30. People threw money in on the floor and they picked the money up and gave it to us, you know. But the thing that broke the camel's back was that somebody got our drummer to go outside and take a drink. When he came back in he was so drunk that he couldn't keep a steady beat. I decided after that I'd had all the dance work I wanted to play and so we disbanded the group.

AH: A few weeks ago I think you and I were both working in the music workshop down here and I was to teach two, give two lectures on music for dancing. Just give me your opinion of what you think about the dance, the music today, rock, and just give me some of that.



JH: I've given talks on that subject.

AH: I think that would be nice to have on this account.

JH: I'm opposed to rock, hard rock, more for the text than maybe for the music. The beat is wild, it stimulates sex and does a lot of damage; but the words which in many cases extoll drugs, or are antiestablishment, God is dead, ideas that are diametrically opposed to my philosophy of life. I think they are detrimental. Kids say, "Well we don't hear the words, we don't listen to the words," and that may be true, they don't listen to them. But when you are exposed to something evil, and I think it's evil, you're bound to absorb something from it, a little bit gradually all the time. So although our daughters have been fine to avoid listening to that kind of stuff, our grandchildren seem to like it; and it worries me a little bit to think that they often listen to stations that play that kind of garbage. I can't help but think that it isn't good for them, because I have a strong feeling that there is a word of wisdom of the spirit; and, although we don't hear much of it preached from the pulpit, it's even more vital than the Word of Wisdom of the body, as found in the 89th section of the Doctrine & Covenants. To me that music with those texts is more detrimental to the spirit than smoking a cigarette or drinking a glass of beer or wine or even whiskey. I think it's just terrible; in fact, I put it in the same class with drugs. I think it's as harmful to the spirit as drugs are to the body. And so I never listen to it. I'm illiterate; I'm sorry to say, I'm illiterate when it comes to jazz and hard rock. I used to enjoy Stan Kenton who had a fabulous orchestra. The performers were just terrific, you know, but I don't listen to rock and roll. And some of this loudness is detrimental to the ears, and like you said it's anything but artistic. There are no nuances, it's all loud. So I'm opposed to it. I'm as opposed to it as I am to breaking the Word of Wisdom.

AH: Dancing is a child of music, and you can tell by the dances they do to the music that the music isn't good because the dancing reflects how the music sends them. They're just hypnotic; they are spastic.

JH: Well, I have cable TV and sometimes when I'm trying to find a good program I happen on to this Solid Gold. The dancing in that is absolutely vulgar.

AH: Yes, yes.

JH: And the music is just as bad.

AH: And then you see the dress. See, it goes bad if the music's bad and the dance is bad; if the dance is bad, the dress is bad; and if the dress is bad the language is bad. See it's a complete circle, it just goes down, down, down. I'm wondering--

JH: I wish I knew what I could do to encourage our grandkiddies not to listen to it, but to listen to the fine things that are part of our great cultural heritage; because there is so much wonderful music available to us today, and we have all of these splendid technical things that make it so that we can bring it into our homes--great concerts even on television. They have quite a few fine concerts, the Boston Pops concert and the concerts from Lincoln Center and Washington and so on. There are a few splendid things come over TV, but they are just few and far between.

AH: "Music of your life"--do you listen to that station? They have all big bands and I love to hear that. That's the music I fell in love with when I fell

in love with my sweetheart.

JH: What channel is it?

AH: It's around 13--what channel is it? I don't even know. My wife always turns it on the radio and she has all the time, but it's around 13. I can't remember but always music of your life and it's beautiful. You know it's music that we danced to when we were falling in love.

JH: When we listen to the radio we seldom listen to anything but KBYU-FM, because all day long they have fine music and competent announcers. This Mike Hendrickson is a good announcer. He's been an Italian missionary, he pronounces accurately. Not all of them pronounce the languages correctly, but most of them do a good job. But they play good music all the time and I think that is what they should do. In an educational institution I think we have a responsibility to the public to do that. When we first got the fine arts building, the philosophy was not quite the same as it is today. They used to play all kinds of stuff, competing with KOVO and commercial stations like that, you know. But thank goodness they changed and now they play fine things all the time.

AH: The kind of dancing I wanted to record--dance calls over music, instructional records and the Federation of Musicians wouldn't--I couldn't get any music; and finally I got Dick Ballou to make me a cha-cha. I used that all the way through ten lessons, that same tune because it was the only tune I had the right to use. I know President Wilkinson was very upset because we couldn't use certain music that we wanted to from Sand Gets in Your Shoes. Tell me what you think about this Federation of Musicians or what the laws--what do you think about the laws coming around now that prohibit us from using a lot of this stuff.

JH: For your dancing?

AH: Yeah, see the studios use this and Federation of Musicians I guess has put up a block.

JH: Yes, they are trying to protect themselves so that they get revenues from it. They are having the same problem with computers, you know. All this software can be copied so easily.

AH: Yes.

JH: And it's against the law to do it and the copyright laws are just to protect the producers of these things, or the composers and the producers. I guess they are all right but it does limit it a little bit.

AH: After music gets so old doesn't it become public domain?

JH: Yes, I think after fifty-two years from the death of the composer; fifty-two years, I think that's the law. But you still have to be very careful in taking some publisher's work and copying it, because maybe the publisher has copyrighted that particular arrangement of the original, you see. So you still have to be careful and I suppose those copyright laws are advantageous--certainly to the people who produce, but they are not always advantageous to the people who enjoy, who consume and I don't know what you can do. I don't know what you can do to make it so you protect both people.

AH: Yes, yes, happy medium. Well I've enjoyed talking to you and recording this. So Brother Halliday, we'll wish you success throughout the remaining of your life and hope you have a lot more experiences to talk about later on.

JH: Thank you very much.

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NAME INDEX

|                              | <u>Page</u> |
|------------------------------|-------------|
| BALLOU, Dick                 | 23          |
| BELLISON, Simon              | 8           |
| BENSON, Ezra Taft            | 3           |
| BERG, Mrs.                   | 17          |
| BRADSHAW, Merrill            | 4           |
| CARROLL, Elsie               | 18          |
| CHRISTY, Van                 | 5           |
| CLARK, H.R.                  | 12, 18      |
| CUMMINGS, B.F.               | 18          |
| DE JONG, Garret              | 3           |
| DIDIER, Charles              | 5           |
| EARL, Dr.                    | 20          |
| EISENHOWER, Mrs. (Dwight D.) | 3           |
| FINCH, Ruth (Halliday)       | 1           |
| FOWLKE, Flora (Halliday)     | 1, 10       |
| GILLES, Gabriel              | 3           |
| GMEINDL, Walter              | 2           |
| GUNN, Diek                   | 10          |
| HALLIDAY, Noel               | 1, 11       |
| HANSON, Howard               | 20          |
| HARRIS, Franklin S.          | 12, 16      |
| HART, Chic                   | 17          |
| HEATON, LeRoy                | 18          |
| HENDRICKSON, Mike            | 23          |
| HINDEMITH, Paul              | 2           |
| HONNEGAR, Arthur             | 4           |
| JACOBS, Janeen               | 20          |
| JAKOBI, Theodor              | 2           |
| JENSEN, Christen             | 12          |
| JUON, Paul                   | 2           |
| KALT, Brother                | 20          |
| KENDALL, Prudence            | 9           |
| KENDALL, Sara                | 9           |
| KIMBALL, Spencer W.          | 15          |
| KLEIVING, Otto               | 2           |
| LINDSAY, Garth               | 1           |
| LINDSAY, Mary (Halliday)     | 1           |
| LOHMAN, Paul                 | 2           |
| MCDONALD, Howard             | 12          |
| MCKAY, David O.              | 1           |
| MASON, James                 | 18          |
| MORI, Rachele                | 3           |
| NELSON, Russell              | 9           |
| NEPHI                        | 1           |
| OAKS, Dallin                 | 12          |
| ORFF, Carl                   | 4           |
| PARAMORE, Brother (James)    | 7           |
| PARDOE, T. Earl              |             |
| ROBERTSON, (LeRoy)           | 18          |
| ROMNEY, Marion G.            | 4, 11       |
| ROWE, Ed                     | 18          |

|                               | <u>Page</u> |
|-------------------------------|-------------|
| SARDONI, Professor (Lawrence) | 4           |
| SAUER, Robert                 | 18, 19      |
| SCHREINER, Alexander          | 21          |
| SILL, Brother (Sterling)      | 11          |
| STARTUP, Carol (Halliday)     | 1           |
| STRADIVARIUS, Antonio         | 11          |
| SWENSEN, Richard              | 18          |
| TINAYRE, Yves                 | 21          |
| WHEELWRIGTH, Lorin            | 18          |
| WILKINSON, Ernest             | 12, 20, 23  |
| WOODBURY, Lael                | 18          |

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